

The Musical World.

PUBLISHED EVERY SATURDAY MORNING.

Terms of Subscription, per Annum, 16s.; Half-year, 8s.; Three Months, 4s.; (Stamped Copies 1s. per Quarter extra), Payable in advance, to be forwarded by Money Order, to the Publishers, Myers & Co., 22, Tavistock-st., Covent Garden.

No. 46.—VOL. XXXI.

SATURDAY, NOVEMBER 12, 1853.

Price Fourpence.
Stamped Fivepence.

SOPHIE CRUVELLI.

SOPHIE CRUVELLI has signed an engagement with the director of the Grand Opera in Paris for two years, on highly advantageous terms. While felicitating the Grand Opera, we cannot but commiserate our own establishments, since for two years at least there is no possibility of either of our great Operas commanding the services of one who has been justly styled Grisi's only successor, second in the line from Pasta, the first great queen of the Italian lyric stage.

Fiorentino, in his *feuilleton* of the 8th inst. (*Constitutionnel*), the whole of which is devoted to the subject—twelve columns headed, "APROPOS DE L'ENGAGEMENT DE MDLLE. CRUVELLI,"—thus announces the important event:—

"Mdlle. Sophie Cruvelli signed an engagement with the Opera at 5 o'clock p.m., on Saturday.

"As, in our opinion, the conditions of this engagement are equally honourable and advantageous to the theatre and to the artist, we see no reason why it should be made a mystery.

"Mdlle. Cruvelli is engaged for two years at a salary of 100,000 francs (£4,000) yearly. She has the choice of parts, and four months leave of absence. She is to sing twice a week; and if, on any occasion, her services are demanded three times in the same week, 15,000 francs (£60) extra are guaranteed to her for this supplementary representation. The two first months of her leave of absence in the year 1855 (June and July, at the epoch of the intended Universal Exhibition) are bought up in advance by the management for 25,000 francs (£1,000) a month, which will give Mdlle. Cruvelli, for the second year of her engagement, 150,000 francs (£6,000) besides two months for repose."

Fiorentino then enters into a long, ingenious, and eloquent defence of the very large terms which are granted now-a-days to the most celebrated singers, against which we have nothing to say; but which, at the present moment, are unable to quote.

Passing over seven columns, however, we can find room for the following:—

"The Opera has engaged Mdlle. Cruvelli at very high terms, doubtless; but nobody denies that Mdlle. Cruvelli was exactly the woman the Opera wanted.

"The young and beautiful artist unites to a voice of the utmost power and energy, and with the most extensive range of any now upon the stage, a rare dramatic talent, breadth of action, and dignified presence, nobleness in her attitudes, in fact, many of the qualities of Rachel. Mdlle. Cruvelli will have two months of study to prepare for her *debut*. She is sufficiently a musician to read at first sight the most difficult scores. Although born in Germany, she was at a very early age in one of the best schools at Paris; change of language, therefore, will not prove an obstacle to her. She will make her *debut* in the month of January, most probably in Valentine. She will then sing in the *Festale*, which, with such aid, can once

more be put worthily on the stage. Alice, Rachel, Leonora, &c.—all the grand parts, in short, will follow, without prejudice to new ones which may be written for her. Imperishable masterpieces, which had worn out the admiration of the public, will thus be restored to youth; and at our first theatre we shall witness a series of brilliant *soirées*, and exceptional receipts.

"It is well known, that those who went last year to the Italian Theatre, went for Mdlle. Cruvelli only. In four months she sustained the whole burden of the *repertoire*, since Madame La Grange and M. Rossi only arrived at the end of the season. Surrounded by jealous mediocrities, who would hardly have been tolerated at a fair, exposed to annoyances, ill-temper, and extravagant pretensions of all kinds, she sang in rapid succession. Desdemona, Norma, Semiramide, Louisa Miller, Linda, Elvira, Donna Anna, &c., &c., supporting to the best of her power, the theatre which was going to its ruin, careless of warning and advice. This did not prevent some charitable people (there are more Basilios than Bartolos at the Italian Theatre,) to invent for poor Mdlle. Cruvelli—who never for one instant quitted the breach, or refused to carry on her own shoulders, unassisted, the whole weight of affairs—a reputation for wildness, eccentricity, and idleness.

"After the close of the Italian theatre, Mdlle. Cruvelli, broken down with fatigue, and satiated with the treatment she had received, returned to her native place, Bielefeld, for the sake of repose. Thence she proceeded on a voyage of pleasure on the banks of the Rhine, stopping at Ems, Frankfurt, and Baden, at each of which places she gave concerts. Subsequently she appeared at the theatre in Cologne as Norma and Amina, singing her part in Italian, while the rest of the company responded in German. It was here that she received at the same moment propositions on the part of the Opera and the Italian Theatre. M. Alarvy—all must be told, in order that the Italiens may not be accused of allowing itself lightly to be deprived of such puissant aid—persuaded that Mdlle. Cruvelli had already signed an engagement in blank, which had been forwarded to her from Rome, and that consequently she had only another month at her disposal, offered her, in the name of M. Ragani, for the few representations which she might be enabled to give, a very considerable sum. Mdlle. Cruvelli, however, wrote an account of all that passed to a friend in Paris, and that friend advised her to come and arrange her affairs herself—the shortest way, and the most simple.

"While negotiations were pending, we were careful in preserving the strictest silence. The least thing that a manager and an artist have a right to expect is the privilege of discussing their mutual interests as they may think proper, without the interference of the papers; and it appeared to us nothing more than proper to refrain from comment until the engagement was decided. Others, we say it without reproach, did not think it necessary to emulate our silence, and the morning after the day on which everything was settled, there were still several journals reproaching Mdlle. Cruvelli for slowness and hesitation, and loudly calling upon her to come at once to a

conclusion, as if she had any reckoning to make with them. "The engagement of Mdlle. Cruvelli is a master-stroke, and could not arrive more apropos."

We must pass over three more columns, and come to the conclusion with the last paragraph of our excellent cotemporary.

"To recapitulate—we shall have a good winter season; Mdlle. Cruvelli at the Opera, an excellent troupe at the Italiens, but now enriched with the name of Mdlle. Parodi; a new work of Meyerbeer at the Opera Comique, and Madame Cabel at the other end of Paris. It will be a pleasure now to speak of our theatres, and the occupation of a critic will, for the future, be less disagreeable than that of a convict."

To this we may add—Sophie Cruvelli is now called upon to fill up the void which was left by the retirement of Falcon. Paris expects it of her. The task, after all, is not impossible for one who, on the most important stage of Europe, has revived the memory of the incomparable Malibran, and for two years maintained an honourable rivalry with Giulia Grisi, the greatest dramatic singer of her time.

SOPHIE—à l'œuvre! Tes amis de Londres t'appellent. Ils boivent à ta santé. Ils trinquent à ton triomphe! VIVE SOPHIE!

WEDNESDAY EVENING CONCERTS.

The second concert may be dismissed in a few words. The features of the first part were the music from *A Midsummer Night's Dream*, and the overture to *Ruy Blas*, which were well performed, the "Wedding March" being encored as a matter of course. No conductor is more intimate with the music of Mendelssohn than Mr. Benedict. In the second part there was another bit of Mendelssohn, in the shape of two movements from the second pianoforte concerto, which was performed by Mdlle. Coulon, the baton being now in the hands of Herr Lutz, a new conductor, who is for the future to conduct all the second parts, which may account for the music of the master not going so smoothly as under the more experienced direction of Mr. Benedict. The other overture was Balfe's enlivening *Bohemian Girl*, and the concert concluded with the priests' march from *Athalie*.

From a quantity of vocal pieces contributed by Misses Birch and Poole—who sang the solos in *A Midsummer Night's Dream*—Misses Dolby, Ternan, Isaacs, Mademoiselle Norie, Messrs. Lawler, Cotton, and A. Braham, we can only find space to mention, "My pretty Jane," sung so well by Mr. Augustus Braham as almost to recall our inimitable Reeves, and encored unanimously; "Gratias agimus," finely sung by Miss Birch to the clarinet of Mr. Lazarus; and "Where the bee sucks," sung by Miss Fanny Ternan—a daughter of the eminent actress, Mrs. Ternan (Fanny Jarman)—who made her debut on this occasion with a success so legitimate as to deserve recording. If Miss Ternan study zealously, she has every chance of becoming one of our best concert singers. To a clear and flexible soprano voice, of a singularly agreeable quality, Miss Ternan adds an amount of good taste and a degree of natural sentiment which already confer a great charm upon

her singing. She was encored unanimously, and well deserved the compliment.

The third concert of Wednesday evening was in some respects the best. Mozart's symphony in G minor, performed as it was under Mr. Benedict's admirable direction, was alone worth the entrance fee to any part of the hall. To this followed "Batti, batti," sung by Miss Birch, with Mr. Lovell Phillips at the violoncello; "Il mio tesoro," sung by Mr. Augustus Braham, and "Vedrai carino," by Miss Rebecca Isaacs—a garland of sweet flowers which can never lose their fragrance. Of the rest of the vocal music, which, with the addition of Miss Grace Alleyne—who was encored in "Hush, ye pretty warbling choir"—the Misses Jolly, Miss Cicely Nott, and Miss Thirlwall, was confided to most of the singers mentioned elsewhere, we can only single out for notice the debut of Miss Thirlwall, daughter of one of our most excellent violinists. This young lady, who has a very sympathetic voice, and sings with much feeling, made quite a hit with the audience in "Robert, toi que j'aime." She was recalled to the orchestra at the conclusion and loudly applauded—a compliment well merited.

The overtures on this occasion were *Euryanthe*, under Mr. Benedict, the *Crown Diamonds* and the *Clemenza di Tito*, under Herr Lutz, who also conducted the march from the *Prophète*.

A solo on the Viol d'Amore, by Herr Vogel, was clever and interesting—We should have mentioned, by the way, as a feature at the second concert, a duet for flute and clarinet, played to perfection by Messrs. Richardson and Lazarus, and rapturously applauded.

To speak of the best thing last—Beethoven's fine concerto for pianoforte and orchestra was performed by Mdlle. Wilhelmina Clauss, who never, since she first appeared before an English audience, achieved so great and so well-earned a success. Her conception of the music throughout was that of a true poet, and she imparted to each movement a distinct and individual character. Few pianists possess that command of varying tone to the degree possessed by Mdlle. Clauss; and this it is which enables her, in executing the longest compositions, to steer clear of monotony by giving a grateful diversity of colour—a term, by the way, which in this instance finds a proper application to musical performance. The reading of the slow movement was perfect; and the manner in which she gave to each *reprise* of the theme a new charm, by the simplest and most natural means, was exquisitely fanciful. The elaborate cadenza written by Moscheles for the first movement, judiciously abridged, vindicated Mdlle. Clauss's reputation as a mistress of the bravura school. The concerto was listened to throughout with breathless attention, and the loudest applause was bestowed on every movement—we may say, indeed, on every solo. This performance was the more interesting since it may be regarded as Wilhelmina Clauss's adieu to her London admirers, in anticipation of her approaching departure for Paris and St. Petersburg, in both of which capitals we heartily wish her the prosperity she so much deserves.

JULLIEN AT BOSTON.

THE *Boston Journal* of October 25th has just come to hand. Jullien had arrived in the city in the midst of a tempest, and had given his first concert while the tempest was raging outside. By the following extract, however, from the *Boston Journal*, it appears that Jullien got the best of the tempest, as Omar Pasha got the best of the legions of the Czar:—

"Jullien's Concerts.—Jullien, with his monster band, has literally taken the town "by storm"—for, any attraction that could gather an audience in the driving storm of last evening must be attractive beyond all precedent. M. Jullien may take it as a high compliment, that the Boston Music Hall was filled last evening, to welcome him to this city. A more delighted, a more enthusiastic audience, is seldom congregated in this city, notwithstanding the discouraging condition of the atmosphere without the hall. It was also pleasant to notice that the spirits of the performers were not affected by the storm, although the dampness told occasionally upon the stringed instruments. M. Jullien himself is just what he has been described a hundred times—when marshalling his forces with his silver tipped baton; in addition to this, he is a composer, and a consummate arranger of music for orchestral purposes. His spirit, energy, and musical enthusiasm pervades every portion of his orchestra, and that must be a dull and unappreciative audience indeed, which could not be warmed and fired by his genius and talent.

"Jullien's orchestra in its proportions is a monster. Eight double basses, twelve first violins, and the same number of *secondas*, and other instruments in proportion, the whole numbering about seventy. The great beauty of their playing is, that they act as one man. Of the violins, you cannot distinguish by the ear that there is more than one playing; and so of all the rest. The drilling is perfect. How such true and accurate crescendos and diminuendos can be obtained is a mystery to all, except those who know what can be accomplished by unity of purpose and intelligent combination. The orchestra contains some twenty solo performers, some of whom cannot be excelled. Such, for instance, is Koenig. His unrivalled performances were received last evening with thunders of applause. He makes the trumpet ring.

"Mlle. Anna Zerr is the vocalist who accompanies M. Jullien. This lady excited wonder and astonishment. She has a voice of great strength, accuracy, and brilliancy in the upper registers, and in bravura music she is successful. She obtained an encore.

"M. Jullien has shown us what our national music is, and what can be made of it. The National Quadrille, introducing some twenty American airs, is a wonder in its way. The echoes were beautifully managed, and the imitation of a battle scene as accurately described as is possible by music.

"Jullien will continue his concerts every evening for eleven more nights, and if he should continue them for two months there is no doubt that the hall would be filled every night. Jullien is the right sort of a *humbug*—if *humbug* is the word—for he gives the public just what he agrees to, and that is just what the public want."

Foreign.

PARIS (Nov. 6).—ACADEMIE IMPERIALE DE MUSIQUE.—The benefit of Levasseur, which took place on Saturday fortnight, was brilliant and productive. The performances consisted of the second act of *Guillaume Tell*, the delightful comedy *la Famille Poisson*, capitably acted by M. Samson, the

author, and his comrades of the Comédie Française; the fifth act of *Robert le Diable*, the fourth and fifth acts of *Les Huguenots*, and the *bal masqué* from *Gustavo*. Roger, Gueymard, Mdlle. Poinot, and Mdlle. Laborde were each in turn applauded and recalled; and in the midst of these artists stood the veteran whose long services had neither reduced his strength nor his talents. In the fragments from Bertram and Marcel, Levasseur still showed a power of voice and a purity of style that recalled his past glory. Mdlle. Guy Stephan danced on Monday for the last time previous to her *congé* in the *Alia and Mysis*. The ballet was preceded by the *Maitre chanteur*. *La Favorite*, and *La Fille mal gardée*, were given on Wednesday; and on Friday Boulo made his *rentrée* in the part of Raimbaud, in *Robert le Diable*. It was in this part that he made his *debut* at this opera twelve or thirteen years ago. Mdlle. Louise Steller was Alice, and, without having *physique* for the part, she has a very sweet voice. Gueymard and Depassio appeared as Robert and Bertram. As usual, *Robert le Diable* drew a crowded audience. The new ballet in which Mdlle. Rosati is to make her *debut* will be produced almost immediately. The *Prophète* has been brought out at the Theatre Royal in Turin. The success was great, both for the work and the artists. Mdlle. Stoltz filled the part of Alice, and Octave that of Jean of Leyden. Applauded as they both were in the second act, they produced a still greater effect in the fourth. Mdlle. Stoltz excited a furore; she was recalled six times. Although both the piece and the music were curtailed, the execution, under the direction of M. Romani, was excellent. The work produced a great impression, and the *Prophète* appears destined to make the tour of Italy, as it has made that of France and Germany. It is already announced both at Parma and Trieste. The *Juif errant* is about to be brought out at the theatre at Lyons. George Haint, the *chef-d'orchestre*, is directing the rehearsals at the Opera Comique, where *Le Nabab* continues its attraction, and *Colette* divides with it the public favour. The theatre on the off nights continues to be well filled.

At St. PETERSBURG, Mdlle. Lagrange is said to have obtained great success in *Barbiere* and *Lucia*. The director of the Theatre Royal, Antwerp, M. Montemerli, is in Paris making engagements for an Italian company. He has made several offers to first-rate artists, among others to Mdlle. Ida Bertrand; this lady, however, has not accepted, as she intends passing part of the winter in Paris. Auguste Morel, director of the *Conservatoire* of Marseilles, has left Paris to return to his post. Barroilhet has returned to Paris, from his tour in Italy. The Emperor has given, from his private purse, five hundred francs to the Society of *Jeunes Artistes*, whose meetings are about to recommence, under the direction of M. Pasdeloup. Teresa Milanollo, the charming *violiniste*, was in Paris last week, but remained only two days. At Compiègne, M. Edouard Viénot, the "*Officier Pianiste*" in garrison in this town, played several tunes before the Emperor, who gave him a pin enriched with diamonds.

BORDEAUX, 25th Oct.—*Les Mousquetaires de la Reine* has been produced, with M. and Mdlle. Montaubry, successfully. In *La Poupée de Nuremberg*, and the *Postillon de Longjumeau*, the same artists have respectively appeared; who they may be, however, it is for French papers and future fame to announce.

MARSEILLES, 30th Oct.—The concert given by Ch. Lebouc, the violoncellist from Paris, in the Salle Boisselot, drew many amateurs. After a quartet of his own composition, this artist executed, with his young wife, one of the daughters of

Adolphe Nourrit, a fantasia on melodies by Schubert. M.M. Millont, violinist, Portheaut, Dufrene, and Mdle. Heitlinger, of the Theatre, assisted with great effect at this soirée.

ALGIERS.—Our municipality has instituted three singing prizes, to be tried for by the local schools. The *Concours* took place on the 16th October, and this interesting ceremony excited the curiosity and the interest of the *élite* of the place. The committee of the *Concours* decided for manuscript composition. The pupils executed a war-march composed by M. Luce; an "Angelus" chorus for three voices, by M. le baron Bron; a chorus for four voices; and an "Invocation," by M. Mertz. The jury, consisting of M. Bourgeois, president, M. le baron Bron, M. Belloir, M. Bourriand, and M. Luce, decreed the first prize to the pupils of the Simand Institution. On the Sunday following, the forty pupils of that institution performed during the mass, in the Church of the Rue Bab-el-oued, four *morceaux*; they also executed the "Angelus."

BRUNSWICK, 26 Oct.—The two concerts given by Berlioz in this town took place before crowded audiences. On the morning of the concerts every ticket had been taken. The orchestra was first-rate. The second concert was given for the benefit of the widows and orphans of the institution to which the name of Berlioz has been given. The selections were from *Faust*, *Roméo et Juliette*, *Le Roi Lear*, and *Harold*. *Le repos de la Sainte Famille* was sung in German by Schmetzer. The greatest effects were produced by the ballet of the *Irrlichter* (feux-follets) from *Faust*, a work unknown in Paris, the romance of Marguerite, and the fete from *Roméo et Juliette*. The Marche Hongrois, the chorus of Sylphs, "Queen Mab," elicit the same enthusiasm, the same furor of applause everywhere. A supper, to which one hundred guests were invited, and at which the ministers of the duke, and all the artists, literary men and amateurs, assisted, was given to Berlioz; and the orchestra presented him, through the hands of George Muller, with a handsome silver-gilt conductor's baton. All kinds of ovations were offered to Berlioz. In a public garden, where an excellent little orchestra performed the overture to the *Carnaval Romain*, as soon as the presence of the author became known, all the members of the band saluted him with *fanfares* on their respective instruments, and the public called out again and again, "*da capo!*" The overture was repeated amidst shouts of applause, and the waving of handkerchiefs by the fairer part of the audience. Joachim, the young and already celebrated violinist, came expressly from Hanover to play at the second concert, when he executed a concerto of his own composition, and a caprice by Paganini, with the greatest success. Berlioz is to leave for Hanover on the 28th Oct., where *Faust* is to be performed entire. The first concert is fixed for the 8th Nov., and there is talk of another concert at Bremen, but the date has not yet been fixed.

BERLIN.—The production of the *Secret*, a comic opera by Solié, which for a long time has disappeared from the repertoire of the Theatre Royal, has given the greatest pleasure. A trifle in one act, *Les Fleurs animées*, by Jerriemann and Telle, has met with success at the Frederic-Wilhelmstadt Theatre. The poem has many piquant situations, and the music is in the French school. A more important work, *Le Prince Eugene*, has been performed for the first time at the same theatre.

MADRID, 24 Oct.—At the Theatre Royal great preparations are being made for the *mise en scene* of *Robert le Diable*, which will be performed with Italian artists. They also talk of bringing out the *Huguenots*. The *Dame Blanche* has been brought out with great success at the Théâtre Français.

NEW YORK Oct. 18.—We learn from a correspondent of the *France Musicale*, that Mdme. Sontag has had a narrow escape of being suddenly launched into eternity. As she was on the point of embarking in the steam-boat for Staten Island, her sight failed her, and by a false step she missed the plank which was extended from the quay to the deck of the boat, and fell into the water. She had presence of mind, however, to cling to the chains, but had not the captain luckily witnessed the accident, and instantly stopped the boat, already on the move, Mdme. Sontag would infallibly have been crushed by the wheels of the engine or drowned. Happily, she escaped with a few bruises, and it was expected in a few days would be able to resume her ordinary avocations.

American papers inform us that Mdme. Sontag will reappear in public for the benefit of the poor sailors, after which she will begin her tour in the interior of the States, accompanied by Rocco, the bass singer, Paul Jullien, the violinist, and the pianist, Alfred Jaell.

(From the New York Herald.)

JULLIEN'S FAREWELL CONCERT took place last evening. The house was full; no seats could be had in the balcony, and very few down stairs. It was his forty-ninth consecutive night. No man but Jullien, we will venture to say, could have drawn forty-nine large audiences together on consecutive nights to hear concerts. It is a triumph worth noticing. Not that we would, in any way or manner, be understood to endorse the somewhat pompous farewell address published over the bills of last evening; we don't think Jullien has succeeded, or even tried "to promote the growing taste for the highest order of classical composition in this country." On the contrary, by far his most successful pieces have been those of a simple and familiar order, such as his national quadrilles, his *Prima Donna Waltz*, his polkas. His symphonies from Beethoven and his selections from Mendelssohn were heard with delight by a few; but they were by no means the charm which drew the crowd to Castle Garden, or Metropolitan Hall. As justly might Herr Koenig claim the honour of the forty-nine nights for his remarkable execution on the cornet-a-piston. Jullien's success was mainly due to the spirit and vigour with which his orchestra executed airs that we have been accustomed from youth to hear played in a feeble or common-place style. It was the extraordinary fire he contrived to infuse into his band which gave them their reputation. It was of his "Yankee Doodle," of his "Hail, Columbia," of his "household" melodies, that people spoke when they asked their friends, "Have you been to Jullien's?"

There are those who call him a humbug. That is to say, there are people who, having eyes, see that when Jullien applauds Mademoiselle Zerr with his white gloves, and when he throws his head back in an ecstasy of rapture at Herr Koenig's *tours de force*, he does not do so from any genuine feeling of delight, but in order to prompt his audience. So when he tells us that such or such a piece was played with great applause before the Queen of England or the Prince Royal of Timbuctoo, these people say that he does not really attach any importance to royal favour, having, in fact, snubbed her Majesty Queen Victoria on a very notable occasion, but that he used the form to catch those snobs among us who never like anything till it has received the stamp of European and aristocratic approval. Into all these questions we care not to enter. Jullien may or may not be a humbug, and it may or may not be a very horrible and very shocking thing to be a humbug. All that we undertake to say is, that his music was very delightful to listen to, and that we never returned home from any one of his concerts with anything like a feeling of disappointment. The rest concerns moralists, not critics.

Last night, for instance, it was impossible to listen to his overture to *Der Freischütz* without an intense sensation of enjoyment. It is so often rattled through by orchestras without any perception of its unearthly, and at the same time its sympathetic strains, that it was quite like making a new acquaintance to hear old Weber so truly, so feelingly rendered. Of Mendelssohn, whom

Jullien has exhausted on previous occasions, we had a symphony in A minor, also divinely played, and another from Beethoven, looming out from its surrounding rivals in all the grandeur of its author's genius. Still, as we said, the Katydid Polka, and the Prima Donna Waltz, were the public favorites, and received the honour of an *encore*. The American Quadrille was given for the forty-first time; and as usual, the audience—with the exception of some half-dozen ill-bred fellows, who ought not to have been there—heard "Hail, Columbia" standing. We trust it will always be so. Such a tribute of respect is rightly due to the air which is understood to speak in music's thrilling language the love we feel for our country. However trivial such outward forms may appear at a superficial glance, they have in reality a very intimate connection with the sentiment they symbolize. If it be ever our fate, as men, to stand side by side under arms, to defend our homes and our national honour from a foreign enemy, "Hail, Columbia" will fill the air as we advance. It will then be well if the soul-stirring appeal of that noble air have not been so hacknied, or used with such disrespect, that it can still rouse the faintest and encourage the bravest hearts.

For our part, we look back with pride to the share we have been enabled to take in doing honour to our national air. When we first suggested that it should be heard standing, we certainly did not expect to find the hint so promptly acted upon; and though the fact is entirely due to the good taste and proper appreciation of New Yorkers, it is still gratifying to us to reflect that the idea was first conveyed to them through the medium of the HERALD.

NEW YORK BRIBERY CASE.

(From Dwight's Journal of Music.)

RELATION OF THE PRESS TO ARTISTS AND THEIR AGENTS.

Scarcely a week has passed, since we commenced our Journal, that we have not felt prompted to write an article upon this subject. We have only refrained, out of the consideration that our views about it would be obvious in our practice. Yet there is a vast deal of vague, ambiguous understanding in this matter, on the part of musical artists, managers, composers, publishers and teachers, which needs to be cleared up; and never could there be a better text for it, than the present excitement of the whole newspaper press about the following charge of bribery:—

New York, Friday, Aug. 26, 1853.

To the Editor of the New York Daily Times.

I have read, with unfeigned surprise, the paragraph in your paper alluding to a statement in the *Musical World*, that Madame Sontag has been made to believe that 15,000 dols. has been given to the *Times* and other papers, for complimentary notices. I beg to inform you that I have sent the said paragraph to Madame Sontag, and shall receive, to-morrow, her opinion about it.

Although no name is mentioned, I deem it my duty to take this matter in my own hands.

I have no hesitation to state, that the sum expended during an entire year, for that purpose, does not reach 300 dols., which was given in sums of 20 to 30 dols., to certain Sunday and weekly papers, which were in the habit of charging 25 cents a-line. This sum was paid previous to the arrival of Madame Sontag, for publishing extracts from European papers.

It is unnecessary to state, that neither the *Times*, nor any person connected with your office, has ever asked or received a cent.

With regard to any statement contained in this letter, you are at liberty to adopt the course you deem best. But I have no hesitation to state, that on the arrival of Madame Sontag, Mr. Dyer, of the *Musical World*, made me the following proposition:—

1. That, as he had made arrangements with 2,000 country papers, to send them a weekly correspondence, he agrees to puff Madame Sontag, to the best of his ability. 2. That this plan would bring some 10,000 people from the country to our concerts. 3. That I might pay him 2,000 dols., being 1 dol. for each correspondence.

This was declined by me, when Mr. Dyer made the same propo-

sition to Mr. Zundell (a particular friend of Madame Sontag's), to submit it to Count Rossi, who of course declined.

Since that time, the *Musical World* has continually attacked Madame Sontag and me.

This happened a year ago. I never said a word. I believe myself to be fully justified in making this statement at the present moment.

I remain, your obedient servant,

B. ULLMAN.

Affirmed before me, this 26th day of August, 1853.

L. H. STUART, Police Justice.

This makes the charge rebound upon the charger, placing him in a pretty awkward predicament until it shall be answered or explained away; but it does not preclude the suspicion, strongly hinted by many of the newspapers in their indignant disclaimers, under which the Sontag agency has labored, of having slipped into her bill of expenses a fictitious item of 15,000 dols. for money paid to conciliate the press. Meanwhile, most of the New York dailies were uttering their indignant protest, both individually and with a certain *esprit de corps* in the name of the press in general, against such imputation of venality. Most of them pride themselves upon the independence, if upon no other virtue, of their musical criticisms, and declare they puff for the pure pleasure of it, as a man smokes after dinner, not for pay. Some pointedly allude to a pestilent set of musical brokers and *chevaliers d'industrie*, who waylay foreign artists, on or before their arrival here, and represent their experience, their shrewdness, as indispensable to their success in guarding them against Yankee craft and imposition, and especially in the sublime art of "managing the press," which they represent to be as venal as it is influential and necessary to be conciliated. We join in this cry heartily. Away with these fellows, say we; for no one conversant with the business of operas and concerts doubt that such exist, and that artists, press, and public, are alike sufferers by them. Some are chiefly eager to show the cleanness of their own hands in a business which it is vaguely understood is always more or less going on. Some mourn that they have been overlooked in the distribution of the 15,000 dols., and one even adds the complaint that its bill for advertising a Sontag concert which never came off, still remains unpaid. Some are most afflicted on Madame Sontag's account, "poor lady," as the *Musical World* feelingly gives them the cue. While some stand on their dignity, and answer not. Finally appears a note from Madame Sontag herself, addressed to the New York Editors, wherein Madame Sontag emphatically denies the accusation.

Brief, simple, and explicit!—just what we should expect a lady and an artist to write, if write she must. And this removes the burden from Mr. Ullman's shoulders, placing its added weight upon those of the accuser. This, too, forces the dignified papers aforesaid, to break their silence, and utter a word or two of recognition of the matter. Justly enough the *Tribune*, the *Courier*, &c., say such charges, made without authority, are not worth their stooping to answer; but for Mdme. Sontag's sake they ask—as now, too, all are asking—"What has the *Musical World* to say for itself? Let it produce its authority."

And here the matter stands. Doubtless the *Musical World* has already, in to-day's issue, said something for itself, for better or for worse. We sincerely hope, for better.

One thing is certain: it has taken a most effectual mode of advertising itself by identifying its name with all this stir;—far more effectual and easier than the alleged correspondence with "2,000 country newspapers," which could be used to puff itself as well as to puff Sontag; only it remains to see whether it prove not rather a dear mode. This history and these documents, so far as they are mere *personal* matters are unimportant, and should not, in justice to our readers, or our objects, occupy our columns. But they prompt no investigation and exposure of wrong practices, if there be such as are mutually alleged; and, above all, they bid fair to prove the beginning of a correcter understanding and a truer relation between artists and the press; and in this view they become significant documents in the present history of music in this country, which a *Journal of Music* cannot properly omit.

Now, we fully believe that the press generally (excepting the

"Satanic") is altogether above the pitiful venality alleged. We think with the *Tribune* and other respectable journals, that it becomes such not to notice such aspersions. If character has got to turn aside to defend itself at every moral dog-bark, what is character worth? And character of course is worth too much to every established journal, to admit of its being bartered away for the petty bribes and favours of the adventurers and harpies that hover round a great singer's "agency," and make a profession of "managing the press." Besides, in the case of the advent of a really great artist, whom the world acknowledges to be such, it is absurd to suppose that journals, whose profession and whose pride it is to be well *booked up* in all affairs of public interest, should convict themselves of ignorance or wilful silence, by withholding generous notice until bribed to say what they are only too glad to say with no one prompting. It is fair to presume that among editors, and those who volunteer or are employed to notice operas and concerts for them, there are some musical enthusiasts, who love to praise and celebrate what gives them, or what promises them, rare pleasure; there is a great deal of kindly good-will and obligingness among men, even when hardened by the rough labours of the press; there is a natural passion for admiring and for saying we admire; there is a proneness to sympathize with a great artist's triumphs, and a pleasure in the confession of the heart's loyalty; the human heart (at least, in most men) craves something to admire and praise; and thus most of the newspaper eulogiums upon singers and performers are sincere, though often too superlative through lack of taste or knowledge. A newspaper perils its reputation by *not* duly noticing a great artist; this the Jew agents of Madame or Monsieur know too well to think of wasting bribe-money. And even in the case of questionable, and fifth-rate singers, &c., this ready obligingness, or superficial musical enthusiasm, is too happy to volunteer what Madame's managers have no need to pay for. These springs yield readily to the pressure of adroit managerial fingers; and it requires address, boldness, flattery, knowledge of human nature, and not money, in most cases, to produce the pressure.

This we believe to be the truth in the matter as a general rule; but there are exceptions enough to keep alive and justify a very prevalent distrust in the newspaper notices of artists. As the accusing article says, there is "something wrong somewhere." There is no denying the existence of such things as "puffs;" and by a puff we all understand an insincere eulogium or commendation of a person or an article; one prompted not by real admiration, but by secondary motives, such as personal obligation, return of service for service, or a price paid outright. There is no denying, also, the existence of the class above-named of go-betweens, who live by leeching artists on the one hand and newspaper publishers on the other. It is well known that agents of great artists, like Madame Sontag, have openly and repeatedly boasted of having the press under their thumb; personally we have heard one of them assert that the place of musical critic in nearly every daily paper in New York was worth from 1,000 to 1,500 dolls. a year to the occupant in black mail! We saw that the utterer of the slander must have had experience enough of such venality somewhere and in some way, to render him incredulous of greater honesty in anybody than he knew of in himself. It is known, too, to every member of the press that some of these shrewd and superlatively important gentlemen have somehow acquired very confused ideas about the difference between business and bribery, so that when presented with a lawful claim for advertising, they reluctant at payment, on the impudent ground that the favour of their patronage has not been sufficiently returned by flattering notices in the editorial columns. It is easy to conceive of circumstances which may tempt volunteer or employed writers for newspapers, to take pay for praising artists beyond their own convictions, as well as beyond the responsible editor's knowledge in such speciality. It is generally believed that much of this is practised; and the very confidence with which Messrs. Dyer and Ullman mutually fling out their challenges, is proof that there is some basis somewhere to proceed upon. Where is it? Let us have the facts; let the truth be sifted out of all this vagueness, and confidence be restored, if possible, to where it was in the honest, good old days before the "Satanic press" had become a power upon the earth. So demand all the newspapers, and so do we.

But this question should be of small account compared with the question of the origin and nature of the vague and false relation now existing between artists and the press, of which too the public is the mystified and greatest victim. This question we propose to answer. We give the answer now in a word, intending to reserve room for the fuller illustration of it next week. We say the vice has all grown out of the mistaken notion that there can be properly any such things as *favours* in the dealing between artists and the press. If we have praised a singer in our editorial columns, let the singer take it as no *favor*: we wrote in duty to our readers, to the cause of Art, and to our own convictions or our own need of expression, and not to confer or to return a favor. If the singer advertises largely with us, or sends us free admissions, we consider it *no favor*, but purely a matter of business. The advertising money pays for the advertisement and for nothing else, and no amount of money can buy a flattering word in the editorial columns. If a publisher sends us new books, new music, he does it at his own risk; we do not acknowledge that it binds us to a favorable notice, or to any notice at all, of what he has published. The value of our notices, of our opinions, ceases to be worth a copper the moment that they are written in the way of personal exchange of favors. This is the principle with which we started; and so far, God be thanked, we have never yet seen cause to swerve from it. It is, to be sure, not the most *paying* principle, but it is sure to help us in the long run. We wish the press and artists altogether to believe this, and therefore we shall return to the subject next week.

MUSIC AND THE DRAMA IN LIVERPOOL.

(From our own Correspondent.)

MR. BROOKE appeared at our Theatre Royal on Monday evening week, and attracted a large assemblage to all parts of the house except the boxes. His reception was enthusiastic, and appeared to move the recipient of the noisy congratulations deeply. The play was *Othello*, considered by many to be Mr. Brooke's best performance. Unfortunately, Mr. Brooke's voice was exceedingly hoarse, a fact which marred his delivery of the noble address to the senate, and the soliloquies in the last act. At the conclusion of the performance, he was cheered, when he delivered a brief speech. Mr. Brooke has since played in *The Hunchback*, *Lady of Lyons*, *Virginus*, *Hamlet*, and *A New Way to pay Old Debts*.

On Monday evening, Mrs. Scarisbrick (late Miss Whitnall) gave her annual concert at the New Music Hall in Bold Street, which we described in our last. There was, of course, a numerous and fashionable auditory. In addition to the *beneficiaire* and her husband, were Grisi and Mario, Madame Doria, Signor Ciabatta, and Mr. J. L. Hatton. Mario was again the great attraction. His first air was "Tu vedrai la sventurata," from *Il Pirata*, made so popular by Rubini. Mario's execution of this charming air was perfection—the expression, style, and those "nameless graces which no art can teach," and which are so peculiar to his vocalism, being as apparent as ever. It is almost needless to say that it was encored. He was likewise similarly honoured in Hatton's "Good bye, sweetheart;" and again were the audience "wrapt in frenzy" by the charming tenor singing the ever fresh "Com è gentil," which was also encored to the very echo. The idea of such a vocalist leaving the stage, in the plenitude of artistic powers absolutely unrivalled, is what his admirers will never consent to, and what we cannot believe in. To Grisi there was only one air allotted,—"Casta Diva," from *Norma*. Though, perhaps, Grisi has sung "Casta Diva" oftener and better than any one ever did, she did not create the usual effect on the present occasion. Mrs. Scarisbrick sang Linley's ballad, "Ida," with feeling and propriety, and was loudly applauded in the duet, "O'er shepherd's pipe," with her *caro sposo*, who possesses a manly bass voice. He is an agreeable, promising singer. In Bishop's "Oh, firm as oak," he was loudly encored. The performances of the other artistes have been described by us too recently to require lengthened comment—though we again mention with pleasure the exquisite style in which Madame Doria sang "The last rose of summer."

We have been so frequently disappointed with operatic performances in Liverpool, that we were somewhat sceptical as to the

statements, that the company of operatic artistes engaged by Mr. Jarrett, and who appeared at the Theatre Royal on Monday, would be of unusual and first-rate excellence, that we feel more than ordinarily gratified in stating that they met with a complete and deserved success. The principal artistes are Madame Caradori, well known to the habitués of the Imperial Theatre, Vienna, and La Scala, Milan, Mdle. Zimmerman, seconda donna, Miss Huddart, contralto, Herr Reichardt, tenor, and Herr Formes, basso; there are also about half-a-dozen secondary artistes, and a complete and efficient chorus, from the Royal Italian Opera. The band, presided over by an accomplished musician, Herr Anschuetz, and led by Mr. Attwood, were 34 in number. We have little doubt but that both Mr. Jarrett and Mr. Copeland will be amply repaid for their efforts. The audience on Monday night, despite of the counter attractions of Grisi and Mario, and Mr. Brooke elsewhere, was numerous and fashionable.

The opera was *Norma*, which, whether regarded with respect to music or story, is one of the most perfect ever written. We have seen many *Normas*, and as a complete performance, we assert that Madame Caradori's is surpassed by few. She is deficient in many excellencies peculiar to great vocalists, but, she is evidently a finished artiste. She has a voice of great compass, sweetness, and a ringing brilliancy of tone. Her figure is tall and commanding, and her face expressive. She is perfectly accustomed to the stage, and acts with an innate energy and vigour. In the opening scene, where she sings the "Casta Diva," her voice was somewhat husky, and we were for the moment disappointed; though it was evident that the singer was not only labouring under a cold, but most extreme nervousness. In a few moments, however, her voice became clear and powerful, and the brilliant manner in which she gave the second movement, "Ah, bello a me ritorna," created a furore, and loud demands for its repetition. In the great scene, where Norma discovers Pollio's perfidy, her acting was admirable; here her passion and vigour had full and natural sway, and the result was another enthusiastic encore from the audience. At the end of the act Caradori, Reichardt, and Mdle. Zimmerman, were recalled. The duet "Deh con te" with Adalgisa, was also admirably given. The slow movement was not so satisfactory. The whole performance, however, gave the greatest satisfaction, and Madame Caradori will assuredly become popular in Liverpool. Mdle. Zimmerman possesses a voice of rich and even quality, and exceedingly pleasing. Her Adalgisa was a careful personation of the young priestess, but in the concerted music, and the duet "Deh con te," she was exceedingly useful.

Herr Reichardt is an admirable Pollio. He plays the part with dramatic skill. He is a skilful and practised musician, and manages a voice somewhat hard, with a degree of graceful ease, which is exceedingly pleasing. His appearance and bearing are natural and unaffected.

Quite a new interest was given to the part of Oroveso, by Herr Formes. This great singer has never appeared in opera here before, and his admirers were, therefore, little prepared for such a performance. His engagement at the Royal Italian Opera has been beneficial to him. His powerful and sonorous voice has been softened and mellowed in tone, without being reduced in volume, while its flexibility has been increased. His acting and singing, on Monday, were unexceptionable, and, in the last scene, his quiet yet expressive pathos was in the highest style of excellence. In the choruses his voice sounded far above the combined din of the band and chorus. The chorus and band are deserving of praise, and though a few blemishes and "slurs" were at times noticeable, they acquitted themselves satisfactorily, and added, in no slight degree, to the completeness of the performance, which was in every respect the most perfect witnessed in Liverpool for many years. At the conclusion of the opera, the curtain fell amidst uproarious applause, and the principal artistes were again called before the curtain to receive the hearty congratulations of the audience.

Der Freischütz was produced, in German, on Tuesday evening, and the performance, again a most successful one, was witnessed by a large audience, who were exceedingly liberal in their applause. The Caspar of Herr Formes, though he was suffering from a severe cold, was one of the most thrilling impersonations ever witnessed on the boards of the theatre; the other artistes also

acquitted themselves most satisfactorily. *Lucrezia Borgia* was produced on Thursday evening; *Norma* was repeated on Friday. *Les Huguenots* is in active rehearsal.

Messrs. E. W. Thomas and B. R. Isaac's Classical Chamber Concerts, in the saloon of the Philharmonic-hall, commence on Thursday evening next, when a choice selection of music, by the first masters, will be played. We understand that Mr. Thomas is busily engaged in making arrangements for his series of cheap winter concerts, at the Philharmonic-hall. His band will be far more numerous than that of last season, and will include some of the first instrumentalists in the kingdom. That charming ballad-singer, Miss Kathleen Fitzwilliam, will be his principal vocalist.

MUSIC AT BIRMINGHAM.

(To the Editor of the Musical World.)

MY DEAR SIR,—Don't believe the report! "Your own Correspondent" still lives, though he is behindhand in his correspondence with his own dear *World*! but the delay has arisen from causes over which "Your own Correspondent" had no control; therefore you will pardon him, will you not? Trusting you will, I shall, without further apology, proceed to give you a "true and particular account" of all the musical doings in Birmingham since I last wrote.

First of all I must chronicle the visit of Mr. Philips' portion of "The English Glee and Madrigal Union," about a month ago, to our theatre. The weather was frightful, so that the audience was but a small one on the occasion. However, the few who had the courage to brave the pelting storm for the sake of England's music, were amply repaid, and beyond measure enjoyed the musical feast provided for them. A second visit was promised for the following week, but much to the disappointment of the "discerning few," it was not fulfilled. The visit of Alfred Mellon's "Orchestral Union" was the next event of importance. This took place on the evening of the 27th ult., an evening set apart by our townsman, Mr. C. J. Duchemin, for his own benefit, though I fear it did not prove a *benefit* to him; yet I trust he will be no loser from his spirited attempt to re-kindle the smouldering embers of orchestral music in Birmingham. Though our Town-Hall was tolerably well attended on the occasion, it was evident that the greater portion of those assembled were there as friends of Mr. Duchemin, leaving only a very few present who were "filled to the brain" with a love for orchestral music, and on that account had attended the concert. Others, beside Mr. Duchemin, know to their cost that orchestral music is a dangerous speculation in Birmingham. Some two years ago another townsman made an attempt to resuscitate instrumental music here, and at the same time hoped to have benefited the public hospitals of the town; but his efforts were so fully appreciated, that he was a loser to the tune of something over £400.

Since then we have had no Orchestral Music here, Jullien excepted, until the date of this concert. The thanks of the musical public are due to Mr. Duchemin for the treat he afforded them; I only wish he had been more substantially rewarded. I mentioned the name of "Jullien" a moment ago—what mighty magic!—what witchcraft must be in that name! It seems the only name that can command attention to Orchestral Concert. Only let "Jullien" come to our Town-Hall, and all the world, musical and unmusical, hastens there; and in a few minutes the vast area of the noble room is packed like the opera on a Jenny Lind night! I'll be bound there are thousands who would like to "beg, borrow, or steal," the name of "Jullien!" What's in a name?—A great deal more than some people dream of!

But I must not forget the concert. In addition to Alfred Mellon's accomplished troupe, Mrs. Alexander Newton, Miss Fanny Ternan, and our especial favourite, Mr. Weiss, assisted as vocalists, and the beneficeaire himself acted as solo-pianist.

The concert opened with Weber's ever delightful overture, "Oberon," played with faultless precision. Mrs. Newton took the audience by surprise, and was enthusiastically encored in the Queen of Night's Song, rendered so popular by Anna Zerr. Beethoven's Allegretto in F followed, and was also encored. In my humble opinion this was decidedly the best effort of "The

Orchestral Union." It was indeed a charming interpretation. Miss Fanny Ternan was next encored in Donizetti's well-known "O, luce di quest' anima," though why the compliment was paid, I was at a loss to discover, unless it was awarded to her as a debutante. If that feeling carried away the enthusiasm of the public and her friends, I think it was a false one, or I am much mistaken, for, I believe this same young lady has sung once, if not twice, in our theatre; and, therefore, this was not her debut in Birmingham! That she sung respectably must be at once granted, but not a tithe sufficient to justify the praises lavished upon her by our local "penny-a-liners." Not the least unsparing of which respectable fraternity, has been the musical authority of the Birmingham *Herald*, who happens to be a near relative of the young lady! In speaking of her accomplishments as a linguist as well as a musician, he innocently says "*we understand*" so and so! Bah! what humbug is frequently behind newspaper paragraphs!

But to return. I sincerely hope Miss Ternan will judiciously consider the value of her admirers, and that she will be encouraged by them to prosecute her studies, rather than let their praises inflate her with wrong ideas. Eventually, no doubt, she will be a singer, but she has much to learn, and more to unlearn! Our townsman, Mr. Duchemin, proved himself an accomplished pianist by his interpretation of Mendelssohn in G Minor, and though the flatness of the piano greatly marred the orchestral accompaniments, a manuscript song of his was next sung by our friend Weiss, and was honoured with an encore. The world's trumpeter, Mr. T. Harper, was next encored, (you'll say it was all encoring!) in his famous solo, "The Soldier tired." Mendelssohn's Italian Symphony closed the first part, which, although somewhat long for the ears of the uninitiated, was listened to with great attention, and was a great treat to those who could appreciate it. The second part opened with Alfred Mellon's spirited chorus, "Marguerite," which was redemanded, but modestly refused. Mr. Pratten and Mr. Duchemin next essayed a duet for flute and piano, the effect of which was entirely spoiled through the flatness of the piano. Miss Fanny Ternan next sang a song of Vieiser's, to which Mr. Duchemin had put orchestral accompaniments "in a hurry." An orchestral selection from "William Tell" was followed by Mrs. Newton's singing Alfred Mellon's piquant little song, all about Cupid and love! It was encored. Mr. Duchemin's solo, emanating from his own pen, and entitled "La Rapidité," was successful. The great treat of the evening was Weiss's singing of Mendelssohn's "*I'm a Roamer*." He never sang it with such gusto before. Of course it was encored. Auber's overture, "Le Domino Noir," was next played by the "Union." The Union might easily insert something superior in their programmes to "Le Domino Noir." Miss Fanny Ternan and Mr. Weiss sang the buffo duet, "Quanto amori," and the concert concluded with a clever galop by Habee, who, by the way, is one of our own townsmen, and who bids fair to be a bright ornament to the profession. Thus, my dear sir, have you a "full and particular account" of the visit of the "Orchestral Union" to Birmingham. It will long be remembered with pleasure by all who had the good fortune to be present. May the "Orchestral Union" soon favour us with another visit; and if I might offer a suggestion, I should say to them, *strengthen the strings*, and the Union is complete.

One other event I must notice, and then I have done. That event is the "farewell visit" of Grisi and Mario to Birmingham last Thursday. Our Hall was crammed to the ceiling, and had it been twice the size, still crowds would have been excluded. Yes, to the best of our belief, the "Diva," and the world's greatest tenor, have, as it were, passed from among us. Birmingham is never to hear their enchanting strains again!—at least, so it is said. So it was said at Mr. Machin's Concert, on the 6th ult. That report proved incorrect—perhaps this may! A music-seller of this town was fortunate enough to induce them to take a *second* "farewell!" Perhaps some other speculator may be fortunate enough to persuade them into a third, and positively the last. I can only add, that Madame Doria, Madame Dreyfus, Ciabatta, Miss Jane Stevens, and Hatton, made up the sum of attraction. Next week you may expect to hear from me again.

Believe me, my dear Sir, very truly,

YOUR OWN CORRESPONDENT.

Birmingham, Nov. 8th, 1853.

THE SACRED HARMONIC SOCIETY.

THE twenty-second season of this society commences at Exeter Hall, on Friday, November 11, with a performance of Handel's Coronation Anthem, "Zadok the Priest," and Dettingen Te Deum, and Mozart's Mass, No. 12; works which, considering the time that has elapsed since their performance, may be regarded as novelties. This will be the 298th concert given in the Large Hall by this society.

For the ensuing season the committee have arranged to bring forward several works new to the Society. Among those which will receive the earliest attention, is Beethoven's Grand Mass in D. The success which attended the reproduction of Handel's *Samson*, with the masterly additional accompaniments of Mr. Costa, has also led the committee to make arrangements for the early revival of the same composer's *Deborah*, a work which, although containing several of the great master's grandest choruses, is comparatively but little known. It is also intended to give a performance of Anthems and Cathedral music on a scale of completeness commensurate with the Society's present position.

Several new works have been brought under the notice of the committee. Without pledging themselves specifically, they intend, certainly, to produce during the coming season, at least one oratorio hitherto unheard in London. The practice of the Society being to perform in each year the more popular oratorios, it is precluded from such frequent production of new works as may be expected from other institutions soliciting public patronage with the avowed object of performing new music by either exclusively native or other composers. The committee do not wish to be thought insensible to the necessity for occasional production of new works of a high class, but they also desire to draw attention to the objects of the founders of the society, who, in their original prospectus, issued in November, 1832, stated it to be "their desire to establish for the society a reputation of being able to perform the sublime compositions of Handel, and other eminent composers, with that degree of precision and effect which their worth entitles them to."

The extraordinary fulfilment of this desire must be a source of pride to all connected with the Society, and as it still retains among its officers and members those whose zeal and energy have mainly led to such successful results, it is worth pointing out as an example of cordial co-operation among amateurs of music worthy of being followed by other associations, that the honorary secretary, Mr. Brewer, and the president, Mr. Harrison, continue to hold the offices they took upon themselves at the formation of the Society, twenty-one years since.

The concert season, which ended in June, was more than ordinarily successful, while the amount of subscriptions at present received for the coming year is considerably in advance of any former period.

The general improvement of the Society's orchestra and chorus will receive the earnest attention of the committee. Satisfied that it can command the services of the most efficient and zealous portion of the amateurs of London, such a system of active superintendence will be enforced as will dispense with the assistance of all who are unable to give that amount of service which the increasing knowledge of the public require from every member of a public orchestra, whether amateur or professional. Arrangements have also been entered into for the weekly occupation of the Large Hall, for rehearsals, by which ample space and opportunity is secured for this important object.

It is only requisite to add that Mr. Costa continues the conductor, to be assured that all that talent and zeal can do for the Society, will certainly be effected in this respect.

The Directors of Exeter Hall have again been strongly urged to take steps for remedying the present dangerous and inconvenient means of entry and egress to and from the Large Hall. Plans have been submitted to the Board for the erection of a spacious additional fire-proof staircase opening into the Minor Hall, so that it could be used as a waiting-room. By the falling in of a lease, the Directors have now the control of a plot of ground on which this staircase can be built, and as the additional rental of the Hall furnishes ample funds for the purpose, it is to be hoped that an improvement so much needed will be no longer neglected.

It is, however, urged by some members of the Board, that as their frequent calls for improvement of the building, mainly proceed from the Sacred Harmonic Society, that body must have some exclusive object to gain from their accomplishment, and therefore it is inexpedient to accede to them. In this case, however, as it cannot be questioned that the improvement sought is obviously for the general benefit of all occupying or attending the Hall, whether for concerts or for public meetings, such an attempt at argument is utterly untenable.

In drawing attention to the subject, the Society desire it should be well understood, they have used the best exertions they can to impress upon those who hold control over the building the urgent need of alteration. The experience the managers of the Society have gained from conducting nearly three hundred of the most crowded and best regulated meetings that have been held in Exeter Hall, has fully impressed them with a sense of the danger and extreme discomfort hitherto so patiently submitted to by the public. Should the present opportunity not be taken advantage of, upon the Directors of Exeter Hall must rest the responsibility for declining to effect so requisite and loudly called for an improvement.

Madame Viardôt Garcia will sing at the next Concert of the Society, on Friday, 25th November, sustaining the *contralto* part of Micah in Handel's *Samson*. Those who had the good fortune to witness the thrilling pathos with which the song "Weep Israel, weep," from this Oratorio, was given by this lady at the last Birmingham Festival, and also on its introduction at the last Norwich Festival, as a tribute of respect to the memory of the late Duke of Wellington, will receive with pleasure the announcement that the entire part of Micah is to have the advantage of her assistance.

November 9th, 1853.

Review of Music.

AMUSEMENT MUSICAL.—Characteristic duets for two flutes, by ANTONIO MINASI. T. Prowse.

These duets consist of short lessons written expressly for those who have already overcome the first difficulties of the instrument, such as the production of tone, different ways of fingering, &c., &c., and who having little time to devote to learning music, may, while they are acquiring a knowledge of the different keys, time, various styles of musical composition, and the art of phrasing, also learn to play pieces of familiar character which always please, and are easily understood by those who are the most uninitiated in music. Under these circumstances, we cordially recommend these duets to those tyros for whom they are purposely composed.

Dramatic.

DRURY LANE THEATRE.—The third week of the equestrian company has been as attractive as the former. Mdle. Josephine Zamesou is as clever as ever on the horse, who performs a variety of "trick acts," in first-rate quadrupedal style. Mr. G. Ryland, the equestrian juggler, is as amusing as ever; and the Brothers Elliott, with their globe performance, are very extraordinary. Mr. W. O. Dale, in his unique riding and vaulting act; Mr. J. Newsome on four horses, as the courier of St. Petersburg, and the young Hernandez, in his "unmatched illustrations of England, Ireland, and Scotland," always brings down enthusiastic applause. The "Great Acrobat Scene," performed by the Brothers Elliott and Arthur Barnes, who is entitled to the distinction of being the champion vaulter of the world, constitutes one of the principal attractions of the performances, to which may be added feats of vaulting by the English and American champions, aided by the whole of the company. Mdme. Pauline Newsome in her celebrated Tandem and Bridle Act, in which she makes her horses march, dance the polka, and waltz in *Almach's* style—Eaton Stone, on the Indian hunter, catching

the wild horse—Signor Zamesou and his two sons in their Elegant Gymnastic Illustrations—Mr. J. Newsome with his famous mare *Brunette*, which goes through a variety of tricks, such as bowing to the audience, marching and counter-marching in all directions at the word of command, and leaping over the backs of full-grown horses, &c.—Signori Zamesou and Russell in their marvellous performance of "La perche"—the American wonder, young Leon, who bounds on horseback through hoops of fire, &c., &c., and a variety of other feats performed by the company, are quite astonishing, and at the same time highly amusing. Mr. James Wild is the Equestrian Director, and fulfils his task most satisfactorily.

STRAND.—The operatic season opened on Monday, certainly with no lack of novelty, the bill of fare presenting us with "four entire new pieces." The new engagements are Miss Fanny Reeves, a desirable acquisition, Miss Fanny Beaumont, a youthful and handsome "soubrette," and Mr. Fawcett Smith, a provincial actor, who by means of a vein of broad rattling fun, contrived to keep the audience in good humour with a rather indifferent piece called, *A Cheap Excursion to Brighton*. But the attraction of the evening was a musical vaudeville in one act, called *The Pet of the Public*, in which Miss Rebecca Isaacs, in the part of the said "Pet," assumed the character that the said "Public" have lately conferred upon her. Her graceful appeal was responded to with hearty good humour; she was loudly encored in a song in the character of a French itinerant ballad singer, and the audience took care by their renewed plaudits at the conclusion, to signify to the fair aspirant, that she had done quite right in assuming the laurel that they had laid at her feet. A burlesque *Hamlet* wound up the evening's amusements. We have lately seen several burlesques of Shakspeare's plays, but have never yet been able thoroughly to relish them. Whether a good one has not yet been produced, or that—pedantry apart—we really do not like to have our associations with the "poet of all nature" disturbed by this sort "mopping and mowing" at him, we will leave to the speculation of the reader. We enter our protest, however, not against the managers who do these things, but against the public who sanction them. As long as the pieces contain good jokes for large audiences to come and laugh at, what more can managers desire or critics require?

SURREY.—A new piece in two acts, has been produced here, entitled *Old Joe and Young Joe*. It has been written to show the paces of the two comedians of the establishment, Messrs. Shepherd and Widdicomb. The idea of exhibiting the finer qualities of humanity under a rustic and even squalid exterior, is no new one; but the writer has used his materials skilfully and has given to the performers plenty of points for the exercise of their abilities. Mr. Shepherd, as a young mechanic, who, after offering to resign the woman of his affections to his more fortunate brother, protects him from the parental indignation which he has justly excited, is all that can be wished, and Mr. Widdicomb, who plays the father, undoubtedly possesses, with all his broad grotesque humour, a faculty of passionate expression, which we hope to see further developed. The piece has been very successful.

DR. BEXFIELD.—The Sacred Harmonic Society of Liverpool paid a tribute of respect to the memory of Dr. Bexfield, the appointed Organist of the Society, by the performance of the Dead March at each of the rehearsals during the past week. It is the intention of the Directors to give "Israel Restored" at one of their early performances in St. George's Hall. The chorus of the Society already numbers upwards of 300 members, and will still be considerably augmented,

Original Correspondence.

MR. BANFIELD'S NEW ORGAN IN ST. PAUL'S CHURCH,
LIVERPOOL.

(To the Editor of the Musical World.)

Dear Sir.—Can you tell me why "*Your own Liverpool Correspondent*" has not forwarded some account of the opening of the New Organ in St. Paul's Church, Princes Park, which took place on Saturday the 22nd inst. Each week since, I have carefully watched the reports of "*Music and the Drama in Liverpool*," but no word have I found about this important musical addition to our town. Although I have not the honour to be "*Your own Liverpool Correspondent*," I crave your kind permission to furnish you with some few remarks upon this truly noble instrument, feeling certain of your anxiety to read *all* musical events of importance, and of your desire to deal impartial justice to all. The pages of the *Musical World* have already contained an account of the stops and general particulars of the instrument, therefore I need not recapitulate them here. I can unhesitatingly add my testimony to that of your Birmingham correspondent,—who, by-the-bye, you "snubbed" so unceremoniously—that the instrument is perfection, and fully justifies all the encomiums that have been lavished upon it, by the provincial papers, of which you so kindly warn Mr. Banfield. You said there was nothing new in the register of the stops—perhaps not! But, whose fault was that? Certainly not the builder's!—but the "Architect" of the Organ! Mr. Banfield received a certain commission, to build an organ containing certain stops, and most satisfactorily has he fulfilled that commission. Each stop has been finished equal even to anything that your *especial* friends "Gray and Davison" ever produced! indeed I question very much if "Gray and Davison" or anybody else could turn out a better instrument. You have a wrong idea, too, that Mr. Banfield is a provincial builder. He had the great advantage of being for many years with one of the first London builders, Mr. Bishop! therefore, I contend his superiority to provincial builders in general. But, your pardon for this digression, I must confine myself to the opening of the organ,—an event of no little musical importance in our town, inasmuch as it proved us to be in possession of one of the finest organs in the kingdom; at once a lasting honour to the munificent donor; the delight of the congregation, the pride of the Organist and an undying monument to the credit of the builder. Mr. John Evans, the talented young Organist of the Church, exerted himself most successfully to display the resources of the noble instrument at his command; his selection was well chosen and agreeably varied, and the performance was listened to with pleasure by a numerous audience. The exquisite delicacy of the various solo stops arrested particular attention. The reeds, I am convinced, have never been surpassed by any builder, whether London or provincial, while the volume of the full organ is thrillingly effective. In the course of my musical wanderings, I have been present at many Organ inaugurations, but I never derived greater pleasure at any one than on this occasion. I only wish you had been there to have heard it. I know you would have agreed with me, that Mr. Banfield richly deserved all the praises showered upon him, and fully proved that a provincial (if you still consider Mr. Banfield a provincial) man can at least rival any of your justly lauded London craftsmen. I should have much liked to have entered more fully into a minute description of this magnificent instrument; but I fear I have already trespassed too much upon your valuable space, so I must be content with the mere record of the opening day.

Trusting that you may find some corner of your valuable *World* to put this in,

Believe me,

Your's very truly,

ORGEL SPIELER.

Liverpool, November 9th, 1853.

MISS BINCKES' CONCERT, GREENWICH.

THE concert given by this young and talented artiste, at the Lecture Hall, Greenwich, on Thursday evening, was crowded to excess, there being at least 900 persons present. Miss Binckes, who has for many years resided in this locality, is evidently an

old and established favourite. Some few years ago, she shone with no inconsiderable lustre as a pianiste of skill and force and the salons of the Hanover Square Rooms were filled with admiring audiences, who bore a ready and willing testimony to the excellence of her performances, exhibiting much strength, fire, and rapidity of every executive appliance, combined with a finely graduated touch, and a mind capable of giving a faithful representation of her author. Mr. Aspull was her master, and, as one of his best pupils, she did him no little credit. She also sang with great intelligence and sympathetic feeling. Conceiving that her musical talent would be best rewarded if not appreciated as a vocalist, she gave up her studies on the pianoforte, and devoted herself with unceasing energy and industry to the cultivation of her voice; and, placing herself under the able instruction of Mr. Graham, Emanuel Garcia, and latterly of Felix Ronconi, her progress and improvement have kept pace with her pianoforte, and she is now a singer of science, skill, and finish.

This concert served to introduce her in the double capacity of vocalist and pianiste, in both of which her efforts were crowned with full and perfect success, throwing aside at once the old maxim that "it is impossible to excel in two things."

Commencing with Attwood's pretty glee of the "Curfew," Miss Kathleen sang, with great neatness of delivery, the "Old Clock;" it was much admired. Theodore Distin gave "Non piu andrai," with excellent voice and just appreciation of his author. The wonder of the audience was fairly taken by Herr Heddeghem's "Variations diaboliques," on the violin, which fairly vied with Paganini's and Ole Bull's absurdities on that much-abused instrument; after which the fair beneficiaria appeared, and sang with extraordinary force and finish, Macfarren's original and extremely difficult rondo, "Gone, he's gone," from the *Sleeper Awakened*. The recitative was given with a tenderness and pathos almost indescribable, while the air exhibited the perfect mastery over difficulties which the most gifted singers might fail in. It was rapturously applauded. The duet by Mrs. Archer Stone and Mr. Waigh, was no small failure. Mr. Waigh, do what he will, can never make his unsongable voice palatable. To add to this, his temperament is nervous, and affects his intonation. We pitied the lady, who did her best. Miss Birch sang with great sweetness and purity, "Qui la voce:" the andante movement was a fine specimen of sustained and even vocalization, though the cabaletta suffered in comparison with the brilliant delivery of others. Mr. Frank Bodda's joyous and happy face gave assurance that his "Largo al factotum" would this evening lose none of its raciness. It was re-demanded, but he wisely contented himself with bowing his thanks. A very pretty duet, by Glover, "When shall we meet," was sung in a most charming and effective style by Miss Birch, and her sister, Miss Eliza Birch; after which Miss Binckes sang with even greater applause than the first, Donizetti's "Ah si barbara menaccia." Mr. Travers was not successful in *Adelaida*; it is beyond his powers, as well as his appreciation of its true character and meaning. *Adelaida* is the song which should never be attempted in public but by a great and an acknowledged artiste. Miss Eliza Birch sweetly sang, with a fine and distinct delivery of note and word, Land's song of "Why art thou sad?" and Keller's beautiful ballad of "Land of my dearest," which lost none of its beauty by Mr. Theodore Distin's rendering. His voice is a most legitimate bass, which study and industry will recompense him for all the labour he bestows upon it. If he could sing as well with his voice as he can on his horn, criticism would be disarmed and powerless. The first part of the concert concluded by Fioravanti's buffo duet, "Serga tante complenerati," which was vociferously encored. The second part opened with another of Fioravanti's compositions, "Io dero." It did not go so well as it might, and evidently wanted a previous rehearsal. Miss Kathleen's Scotch ballad deserved the warm encore she had, and as a pianist Miss Binckes appeared. The "Sappho" fantasia, by poor Dohler (alas, just dead), was selected. It demands peculiar powers of wrist and finger, abounding in octave passages, and other difficulties of no common order. These were surmounted, and were played with decided power and ease by Miss Binckes, and at the conclusion, was received with immense applause. As a composition it is singularly patchy and fragmental, and we recommend the fair exponent to cull from her repertoire something more worthy her

powers. Mr. Haigh's deep and cavernous voice was heard to greater advantage in "Rock'd in the cradle of the deep," which was sang with great feeling and much care. Miss Binckes in her Scotch song was encored, and she sang "Bonnie Dundee" with a success equal to the first. Mr. Travers, in "I cannot deem thee lost to me," fully redeemed the impression caused by the Adelaïda. He sang with nice discrimination this really beautiful and expressive ballad. Miss Eliza Birch was equally successful in Curshman's quaint and pretty song, "Maiden gay." Mr. Frank Bodda's "Oh, Mother," was most appropriately sung, *a la* Lover, gaining a tumultuous encore; and Rossini's "Carnovale" wound up and concluded a most successful and pleasing Concert—successful because of its being well adapted to the taste and feelings of the audience, a thing not sufficiently attended to in the many concerts given. Herr Anschuetz conducted the whole performance with great tact, and with his usual excellence.

Provincial.

LEEDS.—PEOPLE'S CONCERTS.—The first concert of the third series took place on Saturday evening, at the Music Hall, before a crowded audience. The bill of fare did not present much in the shape of novelty in the music, yet the interest taken by the assemblage and the attention paid, showed that the labours of the committee had not been in vain. The performers were Mrs. Sunderland, Miss Brown, and M. Delavanti, with chorus, and Mr. Spark conductor. The programme commenced with a glee by the conductor, "O harmony! to thee we sing," given as a chorus, with good effect. This glee is a musician-like composition, and received the approbation of the English Glee and Madrigal Union, by whom it was sung in Leeds last year. Mrs. Sunderland gave Donizetti's "Blind Girl's Song" and Loder's very pretty ballad, "There's a path by the river," with taste. M. Delavanti kept the audience in a roar, with his "Travellers All" and "Dame Margery." Miss Brown gave one of her usual songs, with harp accompaniment, "As yet my heart's my own," with applause. The chorus, in addition to the glee above mentioned and one or two old favourites, sang a chorus from Mendelssohn's *Son and Stranger*, "We come in your gladness to share;" a chorus from *Sonnambula*, and a part sung by Hatton, "Stars of the summer night;" all given with precision. The concert appeared to afford satisfaction. In the interval between the parts, the Mayor (John Hope Shaw, Esq.), came forward and said, Ladies and Gentlemen,—It devolves upon me, in the situation in which your committee have thought fit to place me this evening, to be the first to express what will be by-and-by expressed by your president, Sir George Goodman, and possibly by others, and what I am sure will be shared in by every one present—a feeling of great satisfaction at our meeting together again on the commencement of another series of the People's Concerts. (Hear, hear.) The satisfaction is the greater from meeting, as I do, an audience so large and evidently so highly gratified as the present. It is at once a proof of the approbation with which you have received the past series of these concerts, and augurs well for the prosperity of that which is now commencing. (Hear, hear.) Ladies and Gentlemen, on some former occasion, when it was my privilege to address an audience assembled within these walls for a purpose similar to that which has drawn us together this evening, I took the liberty of saying—not for the sake of the money they produced, which was, in my estimation, a very secondary object indeed, but as a test of their being acceptable or not to the people, and therefore of their utility, that I thought the right and proper test would be whether these concerts were self-supporting or not, for then, and then only, could they be considered as established on a solid basis; for we could only be sure they were answering the purpose for which they were intended, when they found them so supported by the people at large as to make their own way. Now, ladies and gentlemen, I am happy to inform you that for the last series of concerts they have stood the test triumphantly—(hear, hear)—that not only have they been self-supporting, but have left in the hands of the committee a surplus, amounting, I believe, to £15, to go towards the expenses of the concerts of the present season. (Hear, hear.) I hardly need tell you that it is not the money we look at, but as the proof it affords that these concerts are appreciated by the people, and that this circumstance will afford the committee

the strongest encouragement, and be a powerful inducement to renew, and if possible to increase, their exertions during the season which we are now commencing. It is, I understand, the hope and intention of the committee, during the season, to give about twenty-five concerts. A considerable proportion of them will be given on the Saturday evening, because the Saturday evening is the one most convenient to a very considerable number of these whom we are most desirous of seeing attending them—(hear, hear) but as there are also numbers to whom another evening is more convenient than Saturday, and it is the duty of the committee to accommodate all the inhabitants of Leeds as far as possible, some of the concerts will be given on other evenings of the week, chiefly, I believe, on Monday evening. Whether it will be the determination of the committee in the course of the season to introduce some recreation of a different kind to vary the entertainments, or confine themselves entirely to concerts, I understand it is not yet decided; but of this I am quite sure, that whatever their decision might be on that point, they will decide it in the way they believe most conformable to the wishes and tastes of the people themselves; for it is only by taking that as their guide that they can afford the gratification they wish, or produce that good they desire. (Hear, hear.) Need I, ladies and gentlemen, add more than a single word to what I have already stated, to show you that the continued prosperity of this undertaking depends entirely upon you. It rests with you either to quash it, by desertion or indifference, or to sustain and elevate it as you have up to this time done by a generous support. I have no doubt as to which of these alternatives you will embrace; or that we shall, in the series of concerts now commencing, have the satisfaction of seeing, as we did last year, generally overflowing audiences, and as many happy faces around us as we see this evening. (Applause.) One subject more I will just allude to. It has not unfrequently been a matter of regret to the committee that the dimensions of this room, large as they are, have not been sufficient to accommodate the numbers attending these concerts. I need not inform you, for you know already, but I may take advantage of this occasion to remind you, that we may now look forward for a remedy to this inconvenience in the town of Leeds; and that, though we may not be able to fix the day or month when the People's Concerts will be held in the Town Hall, yet we know that a Town Hall will be provided in which these concerts may be held. (Applause.) Sir George Goodman, M.P., (President of the Rational Recreation Society) on presenting himself was loudly applauded. He said,—Ladies and Gentlemen, I delight to see our worthy chief magistrate, who fills every office he holds with so much credit, present on this occasion, and taking the prominent part he does this evening, and giving that encouragement to this undertaking which his own judgment in music, and high taste in fine arts, so well qualify him to afford. I heartily sympathize with what has fallen from him; there is not one word he has uttered in which I do not concur, and recommend to your notice. I agree with him, that it is with you the success of this undertaking depends—that it is for your gratification and satisfaction this plan has been brought to maturity; and that it is for your pleasure the committee have employed their best exertions. (Hear, hear.) Looking through the papers published in various parts of the country, it has afforded me very great satisfaction to observe that Leeds, though perhaps not the first, was only the second or third in commencing People's Concerts, and, therefore, though not the first, among the foremost; and it is gratifying that the idea has been taken up in most of the great towns of the kingdom. I have no doubt the science of music will be materially benefited thereby. It is not one of the least pleasing of the signs of the times, to find that these recreations are brought within the means of the people. I feel this the more, having just returned from the sister country, Ireland, where I wish I could say there was as much happiness as in this country. There are many things in that country I could wish better, and I wish the people of Ireland could enjoy your pleasures. (Hear, hear.) I am happy to see so large an audience this evening, though I think it is not so large as I have noticed on some previous occasions. I can only say, in conclusion, it depends with yourselves whether these delightful and festive occasions—fostering taste and encouraging art—shall be successful. I do not

doubt the result; I believe the success this year will be greater than last, and that instead of the amount of balance left over this year, that of next year will be still greater. We may always be satisfied that a Leeds audience will never allow these good entertainments to go down. (Hear, hear.) I shall always be delighted to see you on these occasions, congregated to hear the very best music at the lowest possible price." (Applause.) Mr. Dray, treasurer to the society, announced the next concert, and assured the audience that the committee had buckled on their armour for a vigorous campaign. (Applause.)

BRISTOL.—THE ORCHESTRAL UNION.—The concert of this society took place at the Victoria Rooms on Monday evening, and attracted a numerous and fashionable audience. The association consists of a number of the first orchestral players of the metropolis, who have banded themselves together for the purpose of giving that thorough effect to the instrumental music of the great masters which is gained by repeated practice—the public being presented with the fruits of their exertions in some excellent concerts. It was the first occasion of their performing in this city; and to those who can appreciate the best classical music, rendered with a degree of instrumental skill which the severest critic could scarcely pronounce short of perfection, the entertainment afforded a treat of the very highest order. The orchestra consisted of some twenty performers—a small, but well-balanced band, comprising Mr. H. C. Cooper, as leader and principal violin, Messrs. R. S. Pratten, Nicholson, T. Harper, Maycock, Larkin, Webb, Hatton, Howell, &c.; each of whom may be described as being, on his respective instrument, almost a host in himself. Indeed, they are all "picked men" in their profession, and as a result of individual excellence and combined practice, the instrumentation was distinguished by equal brilliancy and precision. The solos, of which there were several in the course of the evening, were all gems in their way. The concert opened with Weber's overture to *Oberon*, which was admirably given; the other instrumental pieces in the first part were Dr. Arne's celebrated air—"The Soldier tired," played as a solo on the trumpet by Mr. T. Harper, with a splendid tone and spiritedness of effect that elicited a warm and deserved encore; and the overture to the opera of *Marguerite*, by Mr. A. Mellon, the talented conductor of these concerts—a composition which possesses many points of marked merit and promise. To form an agreeable variety in the concert, the services of Mrs. Alexander Newton had been engaged as a vocalist, and that lady sang an air in each of the three parts with a success that gained an encore every time. Mrs. Newton is gifted with a soprano organ of much volume and purity, and her vocal efforts were characterised by a force of expression and distinctness of articulation that rendered them eminently pleasing. The second part opened with Mendelssohn's fine "Symphony" in A major. The composition is one that cannot fail of being appreciated by every one who has in his breast "a soul for music;" it was listened to with marked attention. The difficult violin concerto of the same composer was rendered by H. C. Cooper, with a masterly skill—a combined strength and delicacy of expression—which we have learned to associate with all the performances of this accomplished artist, on whom Bristolians are apt to look with the greater interest, as this city fostered his rising genius. His performance elicited throughout the greatest enthusiasm, and was redemanded with acclamation. The second part closed with the incidental music to the *Midsummer Night's Dream*—the delicious composition being admirably interpreted, and that stately array of grand instrumental effects, the "Wedding March"—a favourite with concert-goers, ensuring a call for repetition. The third part opened with a grand operatic fantasia from Rossini's *Guillaume Tell*, giving a scope for five solos on the oboe, the bassoon, the trombone, the horn, and the cornet, by Messrs. Nicholson, Larkin, Horton, and C. and T. Harper. A fantasia on the flute, entitled "Maria Stuart," played by Mr. R. S. Pratten, on his newly-perfected instrument, was a brilliant display of skill, worthy of the artiste's reputation. An encore being demanded, Mr. Pratten favoured the audience with another proof of his ability by an exquisite performance of "Auld Robin Gray," with variations. The performance of Auber's overture to *Le Domino Noir*, brought out the entire force of the band in some fine passages of instrumentation; and

the playing of the "Orchestral Union Galop," terminated the entertainments of the evening.—*Bristol Mercury*.

THE ENGLISH GLEE AND MADRIGAL UNION gave a delightful concert, last night, in the Merchants' Hall, the performers being Mrs. Endersöhn, Mrs. Lockey (late Miss M. Williams), Mr. Lockey, Mr. Hobbs, and Mr. Henry Phillips. Those who were not present have lost an opportunity rarely afforded of listening to the finest of all English music rendered by artists fully capable of giving it due expression. We cannot at this late hour enter into details, but we may instance, as a few of the gems of the programme, Horsley's pretty glee, "When the wind blows on the sweet rose tree;" Muller's four part song, "Spring's delights," "Here in cool grot," "Ye spotted snakes," "I know a maiden fair to see," and the rare old madrigal (1541) "Down in a Flowery Vale." The second part of the programme was of a more miscellaneous character. Mrs. Lockey sang with exquisite expression, "When sorrow sleppeth wake it not," which was warmly redemanded. Mrs. Endersöhn was well heard in a pretty little canzonet of Harper's, "Truth in absence." Mr. Lockey, who has a finely cultivated tenor voice, gave the song of "Eulalie" of Mr. Hobbs with great force. That gentleman sang a song of his own, entitled "Phyllis is my only joy," which was much applauded. Mr. Phillips, though last not least of this pleasant party, sang a Kentucky ditty, called "The Bear Hunt," with so much spirit that the audience determined to have it again; but, instead of repeating it, Mr. Phillips substituted the "Groves of Blarney," which we have never heard given with greater unction. The last concert of this accomplished little band of vocalists takes place to-night in the City Hall, when we expect to see a very large turn-out of our musical friends.—*The Glasgow Constitutional*, Nov. 9.

BATH.—LONDON ORCHESTRAL UNION.—This association of musicians, under the leadership of Mr. H. C. Cooper, Mr. Alfred Mellon, conductor, gave their first concert in Bath, on Saturday morning, at the Assembly Rooms. The programme consisted of three parts, two of them miscellaneous, the other devoted exclusively to the music of Mendelssohn. The "Mendelssohn Festival," as it was termed, was the grand feature of the day; and the most striking work of that great composer, included in the collection, was his Symphony in A major. This masterly composition was rendered, by the combined force of this highly-trained band, with a delicacy of feeling and a refinement of taste that left nothing to be desired. In fact, it would be difficult to speak in too high terms of the admirable and correct instrumentation of this choice corps of musicians. Their precision and force were not more apparent than was the exquisite handling of the adagios and andantes. The Union, furthermore, is entirely and exclusively English, and, therefore, the more commends itself to our good wishes. The concerto, violin, played by Mr. Cooper in the second act, the only one Mendelssohn has written, was decidedly one of the most interesting features of the morning, and entitles the executant to a foremost rank among the greatest violinists of the day. The brilliancy of tone, high finish, and genuine artistic feeling, which characterised the solo, were calculated to leave a lasting and most favourable impression on the minds of the audience. We should also particularize, as a most clever and striking feat of instrumentalism, Mr. Pratten's flute solo, especially the concluding movement, which had all the effect of two instruments, and, indeed, required some examination to satisfy one's self to the contrary. The concert was agreeably diversified by the introduction of several vocal pieces, sung by Mrs. Alexander Newton. Should the Orchestral Union again visit our city, as we hope they will, we trust that they will then be better known here, and more highly appreciated.—*Bath and Cheltenham Gazette*.

IBID.—Mr. Roeckel, the eminent pianist, gave, on the 3rd inst., a recital of classical and modern pianoforte music, to a crowded and most aristocratic audience. Selections from the works of Beethoven, Haydn, Hummel, Mendelssohn, Chopin, Henselt, Thalberg, Benedict, Osborn, and Praeger, gave him ample opportunity for the display of his exquisitely finished execution and artistic feeling. Like Liszt at Weimar, and Hallé at Manchester, so is Roeckel at Bath, the creator of a school of pianists, both amateurs and professors, the influence of which is beginning to be eminently felt, by the increasing taste for good music in that town.—the

inhabitants of which quite worship the great artist, whom Hummel called his "best pupil."

MR. BRIDGE FRODSHAM, who made his debut at the London Wednesday Concerts, some three years ago, but who has since retired from the vocal profession, was married, on the 5th inst., to the charming singer, Mrs. Alexander Newton. The lady will still retain (professionally) the name by which she is so well known. They are at present staying at Brighton, previous to the lady's starting on a two months' tour through the North, commencing on the 14th.

PLYMOUTH.—The legitimate drama continues to be fairly represented at this theatre, and the house is well attended. On Monday *Macbeth* was produced for the first time this season. It attracted an overflowing audience. To Mr. T. Mead was committed the role of the ambitious thane; and his exposition of the character was more uniform than heretofore. Mrs. Vickery, from the Theatre Royal, Drury Lane, made her first appearance on these boards, as Lady Macbeth. Mrs. Vickery made a very good impression in it, and this lady is an acquisition to the company. Locke's music was capitally rendered, both vocally and instrumentally; and we compliment Mr. H. Reed on the orchestra which he has under his direction. Miss Eliza Nelson sang a novel and pleasing *melange*, at the close of the tragedy, entitled "The Life of a Tar," in which she introduced snatches from the most celebrated nautical airs of Dibdin, Shield, and others. A new ballet, called *The Deserter*, in which several original dances were introduced, concluded the amusements of the evening. Great praise is due to the principals for the manner in which they executed their various *pas*; and their attendant nymphs were quite up to their business. On Tuesday the company performed at the Devonport theatre. *Othello* was performed on Wednesday.—Mr. T. Mead personating the Moor; Mrs. Vickery, Emilia; and Miss Errington Mills, Desdemona. *The Deserter* was the after-piece. Mr. T. Mead's drama, *The Story of a Night*, several times performed last season, was reproduced on Thursday evening. A musical comedieta by Mr. H. T. Craven, entitled *My Daughter's De ut*, which is not wanting in point, afforded the audience some hearty laughter.

The New German Operatic Company, under the direction of V. Jarrett, will commence a series of operas here, on the 29th inst.

Miscellaneous.

MARIO AND GRISI have signed for Covent Garden next season.

SOCIETY OF BRITISH MUSICIANS.—A trial of new Chamber Music took place at the Society's Rooms, No. 3, Berners Street, yesterday. The performance was as follows:—Sonata duo in G minor, Messrs. Banister and C. E. Stephens, H. C. Banister. Song, Mrs. Noble, Miss A. B. Spratt. Trio, pianoforte, violin, and cello, Messrs. J. B. Calkin, Zerbin, and G. Calkin, J. B. Calkin. Madrigal, Miss Spratt. Sonata in F, pianoforte and violin, Mrs. Rae, Henry Greaves. Quartet in B minor, pianoforte, violin, tenor, and cello, Messrs. C. E. Stephens, Watson, Webb, and Guest, Stephens. All the pieces went well. Mr. C. E. Stephens's quartet was greatly admired.

THE Misses M'Alpine, after singing, with the greatest success in the provinces, have returned to their town residence.

ROYAL MARIONETTE THEATRE.—The concerts at this theatre continue to prove as attractive as the enterprising lessee could desire. In addition to the now well-known performances of the Hungarian band, the Misses Brougham, Mr. Theodore Distin, and Miss Josephine Breuen continue to delight the audience by their pleasing vocalisation; and on Wednesday evening, Mrs. R. Limpus made her first appearance, and was encored in Blockley's new ballad of "Evangeline."* Miss Julia Warman accompanies on the pianoforte the vocal music, and plays two solos each evening in a very able and efficient manner. Not the least attractive feature of the entertainments are the performances of the Distin family, whose talent is too well known to need any praise.

THE ENGLISH GLEE AND MADRIGAL UNION.—Mrs. Endersohn, Mrs. Lockey, (late Miss M. Williams), Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips, gave concerts at Chester, on Monday week,

the 31st October; at Liverpool, Nov. 1st; Bury, Lancashire, Nov. 2nd; Hyde, Nov. 3rd; Altringham, Nov. 4th; Edinburgh, on Monday; and at Glasgow, on Tuesday and Wednesday of the present week. After two other concerts at Edinburgh, they will return to London, giving concerts on their way southwards at Preston, Doncaster, and Northampton.

SACRED HARMONIC SOCIETY.—The following is the amount of the subscriptions to this Society, since 1846:—

For 1847.....	£710	0	0
" 1848.....	803	0	0
" 1849.....	957	0	0
" 1850.....	1049	0	0
" 1851.....	1005	0	0
" 1852.....	1167	0	0

For the year 1853, the amount at present exceeds £1200, although it has not been usual for a large portion of the subscriptions to be paid until after the first concert, which took place last night. The list remains open until Christmas.

ENGLISH AND GERMAN GLEE UNION.—Glee and part song writers are, at length, taking a status in public opinion, and giving a character to our national music which has hitherto, with more vanity than justice, been claimed for them. The chief benefit hitherto derived from the vaunted labours of these worthies, is that they have given our vocalists that facility in part singing, which has excited the surprise and admiration of foreigners. The truth is, that the lack of vigorous and natural impulse so often and so justly imputed to the literature of the last century, seems to have been communicated to the sister art. Hence the honeycombs of the old woods yielded nothing for many ages but wax, and the fruit trees nothing but crabs. The correct part writing, smooth harmony, and rapid melody of the glee writers, who arose in this country on the advent of modern music at the end of the last century, however great an improvement on the previous stagnation, were but a poor substitute for the vigorous, though quaint impulsiveness of the old madrigalists; nor is there anything more characteristic in the class of glee and part song writers now arising, than their recurrence to the old models, in contempt of the graceful rapidities of the modernists. Of the vast heap of compositions of this kind which the present century has given us, how few remain! and how few even of these are likely to stand the further test of time! "The English and German Glee Union" consists of the six vocalists named on the bills—the Misses Messent and Eyles, Messrs. Weiss, Young, Donald King, and Wesley. The subscription is for four concerts, the first of which took place at the rooms, Upper-street, Islington, on yesterday se'nnight. As the first concert on these occasions must be regarded as merely experimental, we can account for a little want of judgment in adapting the selection to the audience; but the defective execution of some of the more elaborate glees and part-songs, cannot be so easily overlooked, and must be attributed to a want of more rigorous rehearsing. We reached the rooms in time only for the conclusion of Mr. Lucas's glee, "Hail to the new-born spring," and can only give the *on dit* in circulation respecting it, which was that it is pretty, genial and appropriate to the verses. Miss Messent gave Ricci's song, "Gia soffre," with all the effect of which it is capable, the song being but a mediocre piece of business. Callcott's glee, "With sighs, sweet rose," is a fair specimen of its school. The Doctor is among the number of those of whom we cannot help wondering, whence they got the celebrity they are said to have once enjoyed. Dr. Callcott was educated for a surgeon, but wooed the musical Muse, not from an irresistible impulse, but because he disliked his calling; for he was so shocked at the first severe operation that he was compelled to witness, that he left his profession and turned to music for a subsistence. The Muse was propitious, granted him what he wanted, but withheld the ethereal spark of genius. The anecdote deserves record, for it will probably do the worthy Doctor as much good [with posterity as all his music put together, which is capable of giving that degree of pleasure, and no more, which leaves the imagination and passions untouched, and the memory unimpressed. Something better than this was Mr. Hatton's quartet, "The red rose," and Mr. Pearsall's two part songs, "Who shall win my lady fair," and "Who will o'er the downs so

* Published by Cramer and Beale.

free." Our rising race of glee writers, above the vanity and affectation of founding new schools, have united modern discoveries to the vigorous forms of the ancient madrigals, and have gone to the old woods in the true spirit of the provident husbandman.

Inutiles
Falce ramos amputans,
Feliciores inserit.

This is, at least, going to work in the right spirit. The last-named glee, although placed at the end of the concert, was loudly encored. Of Mendelssohn's quartet, "The happy lovers," we must wait for another hearing and a better performance, to give an opinion. The selection comprising the second part was much better, or at least, more suitable, than that of the first. The executants were more at their ease, and the encores numerous. Muller's quartet, "Maying," is a charming little morceau of the kind, and was called for again, as was also T. Linley's song, "My Annie," very nicely delivered by Miss Eyles. A neat and graceful ballad, "Down where the violets bloom," composed and sung by Mr. Young, obtained a similar honour. The trio, "Le prego," was capitally sung by the two syrens and Mr. Wesley, and loudly applauded. Mr. Weiss followed in Mendelssohn's popular, "I'm a roamer," and obtained an unanimous recall. The glee, "When the shadows of evening," (C. C. Spenser,) is a clever one. Mr. Wesley, who played a fantasia on the pianoforte between the parts, acted in the triple capacity of conductor, pianist and vocalist. If the Union would put the touchstone fairly to the taste of the Islingtonians, we would suggest a little more judgment in the selections, and something more of care in the performance. The attendance was moderate.—G.

BEAUMONT INSTITUTION, MILE END.—On Tuesday se'night, a concert took place here for the benefit of a suburban charity. The vocalists engaged were Mr. and Mrs. Weiss, Miss Lizzy Stuart, Miss Rose Braham, and Mr. George Tedder; the instrumentalists were Miss Emily Badger (concertina), and Miss B. Williams (pianoforte). The encores were numerous. Mr. and Mrs. Weiss and Mr. George Tedder were repeatedly recalled, Miss Lizzy Stuart was encored in several of her Scotch songs, and Miss Badger loudly applauded in Rode's air with variations. Last, though not least, Mr. Ford received the like honour in a couple of comic songs. The place of Miss Rose Braham, who was unable to attend, was supplied by Mrs. Andrews, a youthful vocalist and graceful writer, as our reviewing columns have more than once shown. Mrs. Andrews, who is, we believe, an amateur, is quite young, possesses a handsome and intelligent countenance, and a voice of good quality and compass, though moderate power. She sang three songs with much taste and expression, and when she gets rid of the natural diffidence of a debutante, will take an honourable position among our native vocalists. We have before alluded to the doubtful taste of the concert-goers "down east." The organ was suffered to remain silent throughout the evening. Mr. Weiss, who was vociferously encored in Shield's rocco song, "The Wolf," scarcely got a hand for Mendelssohn's "I'm a roamer;" nor was Miss Binfield Williams more fortunate in Mendelssohn's matchless capriccio in E minor, although played with the fair pianist's wonted fire, and digital brilliancy. The room was quite full. The regular season will commence on the 21st instant.

NOTICE TO ADVERTISERS.

IN consequence of the Repeal of the Advertisement Duty, the *Musical World* charges will be on the following reduced scale:—

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PUBLISHED BY LEONI LEE, 48, Albemarle Street, London, and may be had of all music-sellers in the United Kingdom.

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(Signed)

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ROYAL ACADEMY OF MUSIC CALENDAR,
FOR 1854.

MESSRS. RUDALL, ROSE, AND CARTE beg to announce that the Musical Directory for 1854 will be issued on the 1st of December; and they have to request the favour that all Music for insertion may be forwarded before the 1st of November. All music for insertion, not already sent, may be at once forwarded. The Music to include all published from the 1st December, 1853, to the 31st October, 1853. They will also feel obliged for the communication of any names and addresses of Professors of Music, and Musiciansellers, omitted in their first number.

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NEW PIANOFORTE MUSIC, by CHARLES VOSS. Luisa Miller, Fantasie, 4s. Luida di Chamouni, ditto, 4s. Premiere Grande Valse, 3s. 6d. Carnaval de Venise, 3s. La Sonnambula, ditto, 4s.

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CONDUCTOR, MR. COSTA.—On Friday week, 25th November, Handel's *Semson*. Vocalists—Miss Birch, Madame Viardot Garcia, Mr. Lockey, Mr. Weiss, and Mr. Lawler. The orchestra, the most extensive in Exeter Hall; will consist of (including 16 double basses) nearly 700 performers. Tickets, 3s., Reserved, 5s.; Central Area, numbered seats, 10s. 6d. each; at the Society's Office, 6, in Exeter Hall.

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CONDUCTOR, —Mr. Benedict; Organist, Mr. W. Rea. Monday, November 28th, will be performed Handel's *Messiah*. Vocalists—Madame Viardot Garcia, Miss Stabbach, Miss Lascelles, Mr. Benson, and Mr. Weiss. The Band and Chorus will consist of 500 performers. Tickets, 3s., 5s., 10s. 6d. Annual Subscription, one, two, or three guineas. Attendance, daily, from ten till five, at the office, 5, Exeter Hall.

WEDNESDAY EVENING CONCERTS,

EXETER HALL. On the 16th will be performed Selections from Mozart's Grand Opera "Idomeneo," &c., &c. After which, music of a highly popular and attractive nature. Principal Vocalists—Miss Birch, Miss Dolby, Madame Labiche, Miss Messent, Miss Lascelles, Miss Fanny Ternan, &c.; Messrs. Benson, Sig. F. Lablache, Herr Kumpel, Master De Sola, &c. Grand Pianoforte, Herr Pauer; Violin, Herr Ries. Conductor of the First Part, Mr. Benedict; Conductor of the Second Part, Herr Meyer Lutz; Leader, Mr. Thirlwall; Director of the Music, Mr. Box; Chorus Master, Mr. Smythson; Managing Director, Mr. William Willott. Tickets and Programmes to be had at the Hall.

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MUSICAL UNION.

H. R. H. Prince Albert, Patron. The Ninth Record, containing a list of members, analysis of music performed at the Musical Union and Winter Evenings, 1853, with a variety of information on art and arts will be published next month. The Director has returned to town from Scotland, and all letters addressed to him at Cramer, Beale, and Co.'s, Regent-street, will be promptly attended to.

ORCHESTRAL UNION OF LONDON.

CONDUCTOR, Mr. Mellon, Principal and solo Performers, Messrs: Cooper, Cusins, Doyle, Webb, Howell, Hatton, R. Pratten, T. Harper, Nicholson, C. Harper, Rae, Maycock, F. Pratten, Larkin, Watson, Rockstro, Jones, Horton, Watkins, Reed, Newsham, &c. The second tour of the Orchestral Union will commence early in February, 1854. All communications to be sent to Mr. Alfred Nicholson, Hon. Sec., 66, Upper Norton-street, Portland Road.

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The following songs are now ready.

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KALOZDY'S MALTA QUADRILLE.

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"The *morceau* which produced the greatest sensation last night, was the 'Malta' quadrille, in which a peculiar effect was made by a chromatic scale in *crescendo*, executed with an *ensemble* and decision of accent hardly to be surpassed. A picture in one of the pastoral poems of Wordsworth—

"The cattle are grazing,
Their heads never raising,
There are forty feeding like one"—

might easily have been suggested to the poetical mind, by this *troupeau* of fiddlers—whose unanimity was truly prodigious. Whenever the passage in question occurred, it was applauded, and the whole quadrille was loudly encored."

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Printed and Published for the Proprietor, by MICHAEL SAMUEL MYERS, of No. 9, Studley Villas, Studley Road, Clapham Road, in the parish of Lambeth; at the office of MYERS & Co., 22, Tavistock Street, Covent Garden, in the parish of St. Paul, where all communications for the Editor are to be addressed, post paid. To be had of G. Purkess, Dean Street, Soho; Allen, Warwick Lane; Vickers, Holywell Street, and at all Booksellers. Saturday, November 12th, 1853.